I used to collect things. In my younger years, I filled baseball card albums with Topps cards featuring my favorite team, the Chicago Cubs. Ryne Sandberg. Andre Dawson. I had my comic books, each in protective sleeves, from the earliest issues to the most recent bookstore arrivals. G.I. Joe. X-Men. There were also stamps and coins. These collections offered a way to engage the world. This was in the years before the internet would allow vicarious and virtual engagements. My collections enabled me to travel. They granted audiences with sports stars. They made history tangible and accessible. Holding a Byzantine coin, I was (and still am) in awe that that small object was handled by people millennia earlier. I never intended to collect face coverings. However, the reality of living, working, and parenting in the age of COVID has made it nearly impossible (and certainly inconvenient) to possess just one mask. I’m sure that you have your own unintended collection.

The latest addition is a BU 2025 mask. Scarlet with bold white letters, it was given to the 4,000 first years and transfer students (and a few deans) at this year’s matriculation ceremony, the event where incoming students officially become Terriers. The mask and the ceremony are wonderfully affirming, essentially saying “welcome” and “we’re all in this together”! It also winks to the future—the after times of COVID—as a souvenir of adversity overcome. There’s my Buffalo Love mask. It features a bison with that word—blending Buffalo and Love—scripted on its side. An expression of care from my sister in western New York, it is both comfortable and comforting. A hug as a mask.

There are also text-free masks. Two of my favorites were handmade by Mary Ducharme, CFA’s registrar. Back when they were difficult to access, she created scores of accordion-style, cloth face coverings and gifted them to students and staff in our offices to help us keep safe. Mary and her handwork are amazing. Every mask is a story. Each reveals a moment in our lives. All reflect a shared sense of responsibility for others.

This semester, we are fully back on campus. Our students are vaccinated. They are living, learning, and laughing together. There are a lot of smiles behind the face coverings. Do you have a mask that is especially meaningful to you? If so, email me at cfa.dean@bu.edu. I would love to hear your story.

Harvey Young, Dean of CFA
MODERN CLASSICS

Sculptor Evan Morse uses ancient, timeless styles to comment on—and poke fun at—contemporary society

By Andrew Thurston
When ancient Greeks or Romans worked out, they didn’t hit the showers to freshen up; instead, they grabbed a strigil—a long, curved blade—and scraped off the dirt and sweat.

The habit was so widespread it inspired a host of votive sculptures, Apoxyomenos, the Scraper. Each statue showed a naked male athlete—ripped muscles and distant gaze—scouring the film from his skin. The most famous was carved by Lysippos in the fourth century BCE.

In his 2020 take on the Scraper, award-winning sculptor Evan Morse, whose work puts a modern twist on classical art, replaced the strigil with a more contemporary tool: stick deodorant.

The painted polychrome plaster Athlete with Deodorant shows a nude male in the timeless pose of Apoxyomenos—but with a blue towel tossed behind him and a bright red Old Spice Original in hand. The statue was modeled on a friend who qualified for the US Olympic marathon trials.

“In a lot of my work, I’m thinking about how humans are inherently the same as we have been across time—just little aspects of our culture have changed,” says Morse (’15). Athlete with Deodorant is part of Morse’s Idols series, which also includes a relief of a nude woman walking a robot dog, a statue of a man wearing a cow-patterned onesie, a bust flossing its teeth, and a marble icon stuffing a burrito in his mouth. Morse works mostly in clay, plaster, and stone, using ancient styles and techniques to highlight present-day themes. Based in Newton, Mass., he also sculpts—in nonpandemic times, at least—in studios in Carrara, Italy, and West Rutland, Vt.
“There’s usually a little humor in my work,” says Morse. “It’s important for me to have fun. But as I’ve been doing more political work—and it’s hard not to be more political at this stage—it’s hard to balance that out, because some of it can be so negative.”

On one side of 2020’s Sacrificial Altar for Plastic Water Bottles, a relief shows a woman filling a bottle at a public spring; her jeans and sneakers set in contrast to the antique goddess figure perched on the fountain’s plinth. The 19-inch-high piece, made from terracotta, was inspired by a water fountain Morse saw in Lucca, Italy, and the empty bottles littering his neighborhood and the politics of clean drinking water.

“I was thinking about offerings to the gods and the marks we leave, our legacy,” says Morse. “I’m thinking about the best work I can make.”

Morse considers the politics of clean drinking water in Sacrificial Altar for Plastic Water Bottles, 2020, terra-cotta, pigment, 19 x 12 x 12 in.

Below: Burrito Idol, 2020, terra-cotta, pigment, 19 x 12 x 12 in., recalls a portrait bust of author and poet Julia C. R. Dorr from a couch, kids clambering around, toys littering the floor. The models were his brother-in-law and nephew.

The central figure was inspired by these immigrant street sellers. The guy that I photographed was from Senegal, so it’s about this immigrant who is legally there, but still only on the fringe, still an outsider,” says Morse, who paid the seller for his time, keeping in contact to share images of the 2017 statue, which is part of his Idols series. “I was putting this outsider figure—who’s now Italian—into the context of this Renaissance-style architectural niche. Saints always having their token items, and I was seeing these guys standing like statues with their token items like umbrellas or lighters.”

With the pandemic limiting his opportunities to explore Europe, particularly its historic cities, and work with public art and sculpture, inspiration for more recent pieces has come closer to home. Overthrown, a 2021 relief in patinated plaster, shows a parent tumbling from a couch, kids clambering around, toys littering the floor. The models were his brother-in-law and nephew.

“I started with the idea of that tragic hero,” says Morse, who admits the piece also captures his own feelings on parenthood. “But then I was thinking about making it more indicative of the general anxiety of the past year—people locked in their houses all day, trying to work and manage the kids at the same time.”

On the gilded stage of a medieval cathedral, a stolid male figure looks like it’s been torn from the walls of a traditional religious niche. Saint was also sparked by a photograph Morse took in Italy. Hewn from marble, the sculpture looks like it’s been torn from the walls of a medieval European cathedral: a stoic male standing in a half-domed niche, the hint of a smile on his lips. And yet this piece character isn’t wearing robes, but a hoodie; isn’t holding a cross, but umbrellas.

“I find the reductive aspect of stone carving appealing. There’s the resistance from the stone. I like the traditional methods of working.”
By Taylor Mendoza

ELIZABETH “LIZZY” RICH
(’14) studied acting at CFA, but now
works behind the scenes on Hollywood
blockbusters. Rich is the assistant to the
president of Pascal Pictures, the produc-
tion company behind hit films like Little
Women, The Post, and the Spider-Man
series starring Tom Holland. As well as man-
aging the company’s logistics and workflow, she also helps
maintain its “development slate, which means reading lots and
lots of scripts and books.” Outside of work, she runs BU’s pilot
School of Theatre Mentorship Program, which she founded to
connect recent graduates with
alumni mentors.

Why did you decide to pursue film
production? When I was working as an actor
after college, I felt really for
removed from all of the decision-
making. I wanted to use the
creativity that I had as an actor
and apply it to film production.

How did training as an actor at
CFA prepare you for your career?
I learned about collaboration
and how to be prepared and reliable.
I bring those lessons to my job
now: stay open-minded, think
about a story in a new way, and
don’t have a big ego.

The best part about working
in film? Having the privilege of seeing
something get from an idea
a writer has to something an actor
does, to something that makes
someone laugh or smile or react
in a movie theater.

An actor you’d love to work
with in the future? I would love to work with Juli-
anna Moore (’83). I don’t think I ever
for the day when I can call up my
talented actor friends from CFA
in the future. I am working on
that ultimate dream.

You recently launched a pilot
School of Theatre Mentorship
Program. I met with the School of Theatre
director, Susan Mickey, and we
talked about the gap between
recent graduates and people
who graduated 10 or more years
ago. I felt that I could help bridge
that gap. Last year, I reached
out online and asked if anyone
wanted to be an alumni mentor. I
had 80 alumni respond. We are in
our second year of the program,
and it’s amazing to see so many
people connecting and helping
one another.

Email cfaalum@bu.edu for more
information about the School of
Theatre Mentorship Program.

PRODUCING IN HOLLYWOOD

EMILY DESCHANEL (’98), who played Dr. Temperance
Brennan on the hit Fox television series Bones, appeared on
BUTV10’s second Variety Hour show in June 2021. She
joined the University’s student-operated media network
to discuss her decision to attend BU.

Watch the episode at
butv10.com/from-a-distance

“I wanted to train in theater—
it was my first love—and I
thought I probably wouldn’t
become an actor if I didn’t
study it. And I think it’s true
that I wouldn’t have...if I
didn’t study it in this way
[at BU].”

BU.EDU/CFA

AWARDS

JOSEPHINE HALVORSON
AWARDED GUGGENHEIM

JOSEPHINE HALVORSON, an internationally
recognized painter and CFA’s chair of gradu-
ate studies in painting, was awarded a 2021
Guggenheim Fellowship. Renowned for her
carefully observed still lifes and landscapes,
Halvorson doesn’t work with photographs,
rather, she paints on plain air—working
outside in all elements and changing light
conditions, often in a single sitting. She also
produces sculptures and prints.

PAINTING DORCHESTER

SHANTEL MILLER was selected as the $20,000 grand prize
winner of the 2021 Esther B. and Albert S. Kahn Career Entry
Award for emerging artists. When the Toronto native came
to CFA to pursue an MFA, she moved in to an all-Christian
women’s house in Boston’s Dorchester neighborhood. Soon,
she began a series of paintings exploring the lives of the
people she met in church and around the neighborhood.

“It was my first time living in a Black neighborhood, and I
felt like I was home in a sense,” Miller (’21) says. “People felt
familiar. I also experienced a renewed sense of intercon-
nectness in my life, a new sense of spirituality—just being
inspired wherever I went.” Miller is using the funds from the
award to secure a studio space and purchase supplies in
order to expand her body of work. She plans to visit various
Black churches and create portraits and figurative paint-
ings inspired by what she sees. Her project will also include
historical research on the congregations.

THE WORLD OF CFA

FACULTY

New Theatre Faculty

Christopher V. Edwards,
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director of Actors’ Shake-
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and actor, he has worked on
productions on London’s
West End and Off-Broadway
as well as at Guthrie Theater
and Chicago Shakespeare Theater, in addition to other
award-winning venues.

Patrice McClain, assistant
professor, has performed at
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and starred in Syra-
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Melisa Pereyra, assistant
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SOUND BITES

BU.EDU/CFA

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Mario Arévalo realized his dream of becoming an opera singer. Now he’s focused on helping the next generation of Latin American musical talent.

By Mara Sassoon
Photos by Sonya Revell
the thought of leaving his El Salvador hometown—let alone pursuing a career in music—was unfathomable. “I was from a poor family, living in a very poor area,” he says. “My options were limited.”

The son of a single mother, Arévalo (19) was a natural performer growing up, always dancing and singing for friends and extended family in his small town of San Vicente. “Just did it for fun. It wasn’t something I ever thought I could develop beyond a hobby.”

Arévalo has come a long way from those impromptu recitals he put on as a child. He’s performed in opera around the world—from Canada to Austria to Italy. Founded an arts organization in 2016 that elevates musical talent in his hometown. “I just did it for fun. It wasn’t something I ever thought I could develop beyond a hobby.”

At age 18, Arévalo began high school in New York knowing only a few words of English. The transition was jarring. He was taking ESL classes and trying to catch up on his credits in order to graduate on time. When he was told he needed to take an arts class, he joined his high school’s choir. “I started five years ago has become,” says Arévalo. “I’m excited to see where I can go with it.”

A DREAM FORMS

In 1991, when Arévalo was eight, his mother left him and San Vicente for the United States, determined to make a better life for the two of them. He went to live with his grandmother for the next six years, before he finally reunited with his mother on Long Island, New York. “[My mother] came to the US without paper. Then obtained residency when she got married and brought me [here]. At first, as a child, I didn’t understand anything, but now I tell her that I understand her sacrifices,” he told National Public Radio in an interview.

Arévalo began high school in New York knowing only a few words of English. The transition was jarring. He was taking ESL classes and trying to catch up on his credits in order to graduate on time. When he was told he needed to take an arts class, he joined his high school’s choir. It was there he met a teacher who would change the trajectory of his life.

“I’d say that’s where my opera dreams began,” Arévalo says. “It’s all thanks to my choir teacher, Ms. Robin Hall.” She provided Arévalo a safe haven so he adjusted to life in the US and eventually encouraged him to pursue a degree in vocal performance at the Conservatory of Music at SUNY Purchase. “She really spent time getting to know me, and helped me to achieve what I wanted to do with my singing. She went with me to auditions. She protected me, she cared about me.”

At college, Arévalo began to see music as a possible career, particularly after working with an opera company that performed with the American Symphony Orchestra. “It was my first paid gig and I was just like, ‘Oh my God, I know now I am totally made for this.’ I thought one day I could do what the principals in the opera are doing if I work hard enough. But I also thought I still needed to learn some more to succeed.”

A master’s program felt like the right next step. Arévalo auditioned at CFA and credits instructors like Penelope Bitting, an associate professor of music, voice, and choral music; Robert Kihlb, an associate professor of music, piano, with helping him find the confidence to embark on his opera career. “They both helped me discover myself as a singer and become a real musician. They pushed me—I don’t think I would be where I am today if it weren’t for what I learned at BU.”

OPERA AND BEYOND

As his graduation from CFA approached, Arévalo received a call from the International Opera Theater, a company that performs in productions with the New York City Opera, Virginia Opera, Florida Grand Opera, and Boston Lyric Opera. But gradually, he started to notice something missing from the performance opportunities he encountered. “There were chances to sing Italian, French, German, Russian repertoire, all these different languages. But I didn’t see anything from the Latin American repertoire. And I thought, ‘What is going on with this? Why are people not performing it?’” he says. “There are so many incredible Latin American composers and musicians. Like [Argentinian composers] [Carlos] Giménez and [Alberto] Ginastera. And not a lot of people perform or even know about their work.”

Arévalo wanted to change that. In 2016, he founded the organization Una Voz, Un Mundo—One Voice, One World—to dedicate to amplifying the work of Latin American musicians and composers. His first effort was organizing a show at a New York City church, which featured seven performers. “The church was absolutely filled with people. It was so great to see. I was just trying to create a platform for Latin American musicians to have a stage, but I realized there was so much I could do with the organization.”

As UnaVoz, Un Mundo grew, offering master classes and more performances around New York, it caught the attention ofCarlos Garcia, the secretary general of the United Nations Association of El Salvador, which in 2018 named Arévalo its ambassador for fine arts and culture. Since stepping into that role, Arévalo has broadened the focus of Una Voz, Un Mundo to also work on elevating the arts in his home country. He started setting aside portions of proceeds from shows and recitals to purchase instruments to donate to schools in El Salvador.

“We’ve already donated more than 100 instruments to various schools, and now my goal is to expand our efforts and help other small schools around Latin America,” he says. “This role has shown me I’m not only a singer; I’m not only a performer, but I also have a voice to impact new generations of musicians. There is so much potential out there, and all these younger generations need opportunities. That’s why I see Una Voz, Un Mundo being a voice for so many things—it can be a voice for power, a voice for help, a voice for beautiful music, a voice for unity.”

BACK TO SAN VICENTE

A few months before the pandemic broke out, Arévalo moved to Miami, Fla., to begin rehearsals for the world premiere of a new musical called Always Remember. The show was canceled as theaters closed, and since then Arévalo has been participating in virtual productions. In the meantime, he has focused on growing Una Voz, Un Mundo. The organization recently obtained nonprofit status, and Arévalo has partnered with an organization in San Vicente called SiMu/Prado to help get a theater and arts center built in the town (the town’s previous theater was destroyed in an earthquake in 2001 and has remained in ruins since).

“They reached out to me because they’ve been working to get this theater built for 20 years. I wanted to be that voice to help them, to give back to my community.”

Arévalo appealed to local politicians for help. They’ve now secured the $1.5 million needed to build the facility—which will include music, art, and ballet studios, a computer lab, and a library, in addition to the new theater—but have been navigating changes in the local government and pandemic-related construction delays before ground can finally be broken. “It’s already been designed, and it’s incredible,” he says. “It’ll be a place that kids can come to develop themselves artistically. This will be so important for everybody, but especially for the children of San Vicente.”
Raissa Bretaña is a fashion historian who hosts a series for Glamour magazine in which she fact-checks the hair, makeup, and clothes in popular films and television series for historical accuracy.

In the weeks after the Netflix miniseries The Queen’s Gambit premiered in October 2020, sales of chess sets skyrocketed. The show, which takes place over the course of about ten years from the mid-1950s, follows the fictional chess prodigy Beth Harmon, charting her meteoric—and at times rocky—rise from orphan to internationally renowned phenom.

The show was also responsible for the resurgence of another trend: 1960s fashion. Harmon’s evolution in the show is visually portrayed through her changing style over the years, and viewers were quick to take notice of the attention to fashion detail. Soon, articles with titles like “The Trends from The Queen’s Gambit I Want to Copy” were popping up, offering advice on how to rock the winged eyeliner, flipped hair, checkered coats, and headscarves Harmon, played by Anya Taylor-Joy, wears in the series.

The miniseries’ costumes also caught the attention of Glamour magazine, which included the show in its popular “Would They Wear That?” video series, in which fashion historians, including Raissa Bretaña, fact-check hair, makeup, and wardrobe in films and television series like Grease, Bridgerton, The Marvelous Mrs. Maisel, and even Snow White: Bretaña (’13), who studied costume design at CFA, reviews some of Harmon’s many looks in The Queen’s Gambit, from the pageboy hairstyle and plaid pinafore she wore as a high schooler in Lexington, Ky., to the modernist mint green and black color block dress she wears at the Paris Invitational chess tournament later in the series. Bretaña’s final verdict: Harmon’s wardrobe was pretty accurate.

“Most people know me through the Glamour videos,” Bretaña says, “but it’s just a small fraction of the work that I do as a fashion historian. I feel like part of my greater mission as a fashion historian is making this information accessible and entertaining, and advocating for fashion history as a legitimate branch of history. It’s been heartening to know that there are people who are interested in this, that the field is growing and becoming more widely recognized.”

Below, Bretaña takes CFA readers behind the scenes of her well-tailored career through five outfits.
“Ultimately, I found my true passion is fashion history, and not through any fault of the theater—it’s still my first love,” Bretaña says. She realized this during two internships at Western Costume in North Hollywood, Calif., which she did over the summers after her sophomore and junior years. Western Costume was established in 1912 and is one of the oldest film and TV costume houses in the world, having started outfitting movies from the very early days of the silent era.

“I did an internship in their research library because I thought I wanted to be an award-winning costume designer, and I understood that in order to do that I had to work with award-winning costume designers.” She conducted research for designers on productions including *American Horror Story: Asylum* and *Mad Men*—both set in the 1960s.

“I really fell in love with the research aspect of it. I was poring through old issues of *Vogue* as well as Sears catalogs for shows like *Mad Men* and I really loved looking at these primary sources,” she says. She would later fact check *Mad Men* in a *Glamour* video.

During her internships, Bretaña also supervised Western Costume’s star collection, what she describes as a “temperature-controlled fortress of Hollywood history” that contains some of the most valuable costume pieces from film history, including a blue-gray dress Vivien Leigh wore in *Gone with the Wind*, the hat Claude Rains wore as Captain Louis Renault in *Casablanca*, the traveling clothes from *The Sound of Music*, and items from Elizabeth Taylor’s *Cleopatra*.

“At the time, I don’t think I realized how lucky I was to have these internships. The whole experience was really instrumental in helping me discover my love for fashion history.”

Bretaña, who grew up in Los Angeles, Calif., designed costumes for local community theater performances in middle and high school. She had her sights set on becoming a professional costume designer for theater and film and thought CFA’s costume design program would be the perfect place to polish her skills.

“It was a conservatory style program. I knew I’d be getting hands-on training, very specified coursework, and very small class sizes,” she says. There were only five costume design majors in her graduating class. “I got to take classes that I might not have gotten to take in other BFA programs, like fabric dyeing and millinery,” or hat-making, a skill she continues to use today as she makes hats on a freelance basis.
A year after graduating, I had a moment where I realized that I did not want to continue doing costume design professionally, which was very harrowing because I spent my entire adolescence and college years working toward that,” says Bretaña. The epiphany came during a lecture at Boston’s Museum of Fine Arts on an exhibit called Think Pink, which explored the gendered history of the color pink in fashion. “It felt like the doors were flying open. I had been there a million times. I’d seen all of their fashion exhibitions, but until then I never thought of who curated the shows,” she says. “I didn’t even know that you could bring together gender history, social history, fashion history, and art history, all into this one profession.” After the talk, she approached the show’s curator, Michelle Tolini Finamore. “I basically said, ‘How do I become you when I grow up?’”

The two had lunch the following week and Tolini Finamore offered Bretaña an internship. After Bretaña interned at the MFA, Tolini Finamore encouraged her to get her master’s degree in fashion and textile studies at the Fashion Institute of Technology (FIT) in New York.

Today, Bretaña is an adjunct instructor at FIT—where she got her master’s—and Pratt Institute, where she teaches courses on 20th-century fashion and art, the history of costume and fashion in film, and the history of modern fashion. “My favorite period of fashion in this span is probably from 1910 to 1914, like we see in Titanic,” she says. “This is the birth of modern dress, when you really see some incredible design.” But Bretaña emphasizes that teaching is just one other component of her multifaceted career. “There is no blueprint for how to become a fashion historian because it’s a relatively young occupation, and fashion history has only recently been acknowledged as a viable field of study. My day job is teaching—and I love it—but that’s less than 50 percent of what I actually do.”

Besides teaching and hosting the Glamour videos, Bretaña also recently wrote the book Shoes (Abbeville Press, 2021), a visual history spanning four hundred years of footwear, showcasing rare items that can be seen in museums around the world. “There is no set career path for this profession, and there are also very few jobs. So I feel very lucky to be working so much.”
Holly-
wood  
History

Bretaña also conducts fashion research for film and television as a consultant. “That’s probably some of my favorite work that I do because it makes me feel like I’m back at Western,” she says. During her internships at Western, she worked with the noted costume designer Lou Eyrich on American Horror Story: Asylum and the two stayed in touch. Since then, she’s helped Eyrich with research for FX’s Pose, about New York City’s drag ball culture in the late 1980s and early 1990s, and Netflix’s Hollywood, about the film studio system in the late 1940s.

“Being a consultant on Hollywood was probably my ultimate dream job,” says Bretaña. She primarily did research for the show’s finale, set at the 1948 Oscars. The creators and producers wanted to recreate the clothing worn by every nominee, presenter, and attendee. So Bretaña pored over back issues of the Hollywood Reporter, Vogue, Women’s Wear Daily, and tabloids from the time to look for clues. A big challenge was that all of the photos she encountered were in black and white, so she also looked for descriptions of colors and fabrics in fashion columns. One flashback scene in the finale depicts Hattie McDaniel, played by Queen Latifah, winning a Best Supporting Actress Oscar for her role in Gone with the Wind at the 12th Academy Awards in 1940. McDaniel was the first Black actor to receive an Oscar.

“She was endlessly photographed, but nobody really talks about the color of her dress. I went on a wild goose chase, and eventually found it—it was aqua blue. I got that information to the designer at, like, 3 am in order for them to make the outfit so that Queen Latifah could wear it for shooting the next day. It was exhilarating.”
Actress Michelle Hurd on Star Trek, Law & Order, and continuing her father’s fight for equity in Hollywood.
Hurd plays Raffi Musiker, a former Starfleet colleague of Jean-Luc Picard (Sir Patrick Stewart), whom he recruited for a new mission on the Paramount+ show Star Trek: Picard. The show, which premiered in 2020, continues the story of Star Trek. The Netflix series, which consists of 13 feature films and 10 television series in the franchise that first transported viewers to other worlds in 1966.

For Hurd, it’s the role of a lifetime. She still recalls watching the original Star Trek with her family and appreciating its message of diversity and acceptance. It’s a message that hasn’t always matched her experiences as the daughter of a white mother and Black father. Hugh Hurd, her father, was an actor and civil rights activist. He starred in the John Cassavetes’ first film, Shadows, as Martin Luther King, Jr (GSR55, Hon 59), and cofounded the Committee for the Employment of Negro Performers, which helped spark a congressional hearing on segregation in the entertainment industry. Melvin Hurd (’55), her mother, was also an actor before becoming a psychologist. Following in her father’s path, she went on to write screenplays.

Hurd has been active with diversity and equity efforts within the Screen Actors Guild—American Federation of Television and Radio Artists and serves on the global leadership board for Time’s Up, which promotes workplace equity for women.

“So “Star Trek” is it gives a platform to people who feel like they haven’t been seen.”

Not a day goes by without a stranger on the street spotting Michelle Hurd and shouting “Law & Order!” Despite roles on numerous TV series—including ER, Gossip Girl, and Dвердед—Hurd (’98) remains best known for playing Detective Monique Jeffries on the first two seasons of Law & Order: Special Victims Unit. But even the ubiquitous police drama, now entering its 24th season, can’t rival the franchise that Hurd recently joined: Star Trek.

Hurd may be used to playing her family in the camera, but this is a different kind of family. It’s overwhelming how passionate, committed, and welcoming the fans are. What’s so beautiful about Star Trek is it gives a platform to people who feel like they haven’t been seen. You reach people from every walk of life, every shade, every ability and disability. And then they find their voice and they reach out to say, “Thank you.” People don’t need to wait to do good by themselves.

There’s nothing quite like this show and this family. It’s a beautiful experience.

That’s a good transition to moving on to your next question about the series, or more specifically, since your father’s career? Absolutely. When you think about old-school Law & Order, we did 24 episodes a season. A lot of times there would be a few episodes that were filler. Now, all of a sudden, we have this whole new format and we’re doing 6 or 10 episodes. That’s like a great short book. We can give you this impactful story and hopefully make you want more. It’s a lot different from where I started this industry. You spoke earlier about the role you didn’t get at BU. Is there a role you’re still eager to play? I’m still waiting for Titania. [Laughs] That’s one.”

Hurd with Star Trek: Picard costars, from left: Isa Briones, Sir Patrick Stewart, and Evan Evagora at a fan screening of the show in Berlin, Germany, in January 2020.
Lucy Kim, an associate professor of art, creates screen prints with lab-grown melanin. Here, she stands in an incubator at BU's Celenza Lab, where she develops the prints.

Lucy Kim uses science to turn simple screen prints into organic creations

By Marc Chalufour
Photos by Jake Belcher

Lucy Kim likes to experiment. The award-winning visual artist and CFA associate professor has made a career of manipulating materials into paintings, sculptures, or hybrids that can’t be easily categorized. She has worked with urethane resin, fiberglass, epoxy, oil and acrylic paints, silicone, aluminum foil, burlap, and wood (and that’s just a partial list). She’s built 3D textures into paintings and mashed 3D busts until they’re almost two-dimensional.

Now she’s experimenting with a new material that shapes our lives in myriad ways: melanin. Kim is creating art with the natural pigment that gives our eyes, hair, and skin their color, using it to make captivating monochromatic screen prints. But printing with melanin isn’t like mixing up a bunch of dyes. In organisms, including humans, it takes a series of incredibly complex chemical processes to produce the pigment. To make these prints, Kim has had to swap her artist’s studio for a scientist’s lab.
answering their suspicious questions—“Who are you? Why are you requesting lab materials?”—they sold her one gram of laboratory-grade synthetic melanin. It came in powder form and cost nearly $400.

Kim only made enough paint—by mixing the powder with linseed oil—to cover a tiny swatch of paper. “I was too scared to use it,” she says. Besides, “it’s pretty boring looking—it’s just granular black pigment.” She tabled the project.

Kim had explored ideas of human appearance in past projects and had first tried to create a melanin-based paint in 2014, reaching out to a science supply company online. After getting anything done.” Kim contacted Gosset and he sent her some lab of bacteria-infused paper. Instead of creating a melanin-based paint, this time she decided to try another art technique she’d used in the past: silk-screen printing.

With Myers’ help, Kim learned how to culture the bacteria, creating a liquid chemical mixture. Their first attempts to turn that mixture into melanin involved brushing the liquid bacteria onto a small sheet, then placing it in an incubator where the brownish pigment began to flourish. But for screen printing, Kim needed to give the mixture an ink-like viscosity.

“His field has nothing to do with melanin, Myers was interested in art and intrigued by Kim’s project. He offered to share his small lab space. Together, the artist and the scientist found a different, more affordable way to obtain melanin: growing their own. Kim’s scientific education was about to begin.

DESIGNING A PROCESS

Working with Myers, Kim discovered the work of Guillermo Gosset at Instituto de Bio-tescología, Universidad Nacional Autonoma de Mexico. Gosset had developed a strain of the bacteria E. coli that would produce melanin when incubated in a lab. “Where does he sell it?” she wondered, before Myers explained that scientists often share information freely. “I had no idea. You have to share, otherwise no one would get anything done.”

Kim combined the bacteria with hydrocolloids—thickeners often used in cosmetics and gastronomy—to make an “ink.” Although it goes onto the page clear, when the bacteria ink is placed into a warm incubator, the melanin springs to life, blooming in shades of brown and black. Kim repeats the culturing process for each printing to create the new bacteria cells she needs to work with.

Kim uses a screen made from fine polyester mesh stretched tightly over an aluminum frame. She covers the screen in a photo-emulsion, a light-sensitive chemical mixture. Once that dries, she overlays an image printed on clear acetate; exposure to light then burns the image into the emulsion, which then washes off wherever the image was burned and opens up the mesh’s holes to allow ink to pass through. Kim then superposes the viscous bacteria across the screen and onto a sheet of paper, which she places in an incubator to create a print.

For her melanin project, she began by creating test prints with images from past projects. Only over these to four days in the incubator does the melanin darken and bloom across the paper. Because it’s a natural process, Kim can’t control whether the melanin will maintain the screen’s original detail, create mysterious patterns, or lend the image an eerie blurriness. The process can also fail entirely. If the paper gets too dry, melanin doesn’t grow. If there’s contamination, mold can grow.
“Sometimes, I have no idea why it ends up one way or another,” she says.

**A DISTORTED THEME**

The muted brown tones of Kim’s melanin prints are a stark visual departure from other recent projects. An ongoing series of sculptural paintings, Waves, features oil paint on rippling slabs of fiberglass and urethane resin, created from casts of a beach’s surface. In one, squeegeeing pattern of deep blue and black creatures look like crows from one angle and rabbits from another. Working with so many materials requires a lot of painstaking steps, but at some point Kim often yields some control to chance, letting the material do what it wants to do, just as she’s done with the melanin project.

“Distortion is a big thing in my work,” Kim says. “But you have to be able recognize something to know that it’s distorted.” For a series of pieces created between 2016 and 2020, Kim used epoxy, urethane resin, and fiberglass to cast and replicate the likenesses of three people. Then she flattened the casts and framed the cartoonish results. Her three subjects were carefully selected: a fitness trainer, plastic surgeon, and geneticist—all people who alter the human body in their own work.

Another defining characteristic of Kim’s art is scale. The pieces in her plastic surgeon/fitness trainer/geneticist series measure 32 by 60 inches each. Repurpose and Repost, a vibrant cascade of yellow and green oil paint, resin, epoxy, and fiberglass, is 19.5 feet tall.

Two years into the melanin project, Kim is working out how to make larger prints. Her first attempts were about 5 by 7 inches—small enough to fit into basic lab incubators. Her goal is to work up to 3 by 4 feet, a size that is working out how to make larger prints.

**THE ART OF SCIENCE, THE SCIENCE OF ART**

Just over a year into Kim’s residency at the Broad Institute, the coronavirus pandemic erupted. COVID research immediately became the top priority, and she lost her lab access. Fortunately, in her search for ways to make larger prints—and have less competition for incubator time—Kim had already connected with John Celenza, an associate professor of biology at BU, and he agreed to give her access to his lab. At BU, she’s also getting help from the Undergraduate Research Opportunities Program, which provides stipends for students who develop their own research based on her project. “I’ve been so moved,” Kim says. “I rely on the kindness of a lot of people.”

The integration of her artistic process into a laboratory has been a natural fit for Kim. “Experimentation and surprise—and in some ways, disappointment—are my lifeline,” she says. “To me, the point of being an artist is to see something new. You’re always trying to find a new path, confronting a new thing.”

She’s found kindred spirits in Myers, a geneticist—all people who alter the human body in their own work.

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**A MEDIUM WITH MANY MEANINGS**

In much of her work, Kim has played with ideas of human appearance, and that theme is what first led her to consider working with melanin. “It’s the most dominant thing that affects [human] appearance in terms of coloration,” she says.

Melanin also plays an important role in protecting skin cells from ultraviolet light. But the nuances of melanin’s biological functions can be overshadowed by its role in creating perceptions of racial identity. “It’s a provocative material,” Kim says. And its use in a work of art carries many levels of meaning.

During the question and answer portion of an online talk about her project, one viewer asked Kim if printing on white paper might further the stereotypes that white is pure and black is abominable. Another asked if the decision to print on cotton paper was a commentary on slavery. It was not—Kim needs to use archival-quality paper, which is typically acid-free.

“To me, the point of being an artist is to see something new. You’re always trying to find a new path, confronting a new thing.”

Physically and philosophically, Kim’s melanin prints remain very much a work in progress. What will her final prints depict—and what meaning will they convey? “Honestly, I don’t know yet,” she says.

So Kim will keep experimenting, refining her process and working on larger prints. And she welcomes the extra scrutiny that national events have brought on her work. “It makes me learn more,” she says.
As one of the country’s only professional Deaf lighting designers, Annie Wiegand is pushing artistic boundaries and working to increase industry diversity and access.

By Andrew Thurston

Photo by Laura Barisonzi

LIGHTING A STAGE SHOW IS COMPLEX: actors are constantly moving; scenes, seasons, and moods shift; music and sound effects crash, swoop, and dip. The lights have to follow everything, reflecting it all.

And if lighting one show is hard work, Annie Wiegand once had to figure out a way to light two—at the same time, on the same stage. In Playwrights Horizons’ 2018 Off Broadway production of *I Was Most Alive With You*, two casts—one hearing, one Deaf—performed the play simultaneously on a stage split into two levels. Wiegand’s challenge was to make sure all actors, from the players projecting their voices on the lower stage to those signing on a balcony above, were bathed in light.

“It was really hard to light them appropriately—just the architecture of that was challenging,” says Wiegand (’10), a lighting designer who’s worked on Broadway and beyond, including with the Alabama Shakespeare Festival, Dallas Theater Center, Huntington Theatre, and Milwaukee Repertory Theater. She’s also an assistant professor at Gallaudet University.

A SINGULAR LIGHT
University in Washington, D.C., teaching theater and dance program students in its school of arts and humanities.

One budget-priced solution she and her assistant, Gifford Wil- liams (18), hit upon for I Was More Alive With You strips of LED lighting on the balcony railing. “They helped to fill in the actors’ faces a little bit more,” capturing the nuance of the Deaf performers’ work as equally as that of their colleagues treading the main boards below. A scenic change—sometimes that changes things for a stage manager. It’s just one example of how my work is different.”

Wiegand is one of the only—and was probably the first—Deaf lighting designers in the country. “There was no precedent for me,” says Wiegand, speaking through an American Sign Language interpreter. “In the last 10 years, white men still hold a significant majority of lighting designer positions—as they do most offstage roles in theater. Deaf individuals.” Despite some progress toward diversity, there will be for those who follow her. There wasn’t a precedent for Wiegand, but she’s making sure there will be for those who follow her.

Lighting is the glue for a production,” she says. “We have beautiful set designs, costumes, amazing actors, but it doesn’t exactly come to life until you add the light. It gives you the layers you need to tell a story. It helps you know who to focus on, where to focus on the stage; it helps you with emotional undertones and cue; it tells you about the time of day. Everything feels more elevated with light.”

One of the things that pulled Wiegand into CFA’s lighting design program was the promise of accessibility. “I felt like it was something I really wanted to talk about to communicating in a different way.”

Whenever Wiegand starts on a new show, she lets everyone know what she’ll need: an interpreter and more frequent team meetings. “Hearing artists can have their head down, do their work, and their ears are still open to picking up those sorts of things that I don’t have access to.” With more regular meetings, she can also join in with the little jokes and throwaway comments that pull a team together—and spark creative ideas.

She recognizes that improving accessibility can be a challenge, especially when so many arts organizations are battling tight budgets. But, she says, there are grants and sponsorships targeted to theaters aiming to hire diverse artists. And having a more diverse staff leads to a better, more creatively exciting product. “I more strongly rely on my eyes and relate to the world visually, so I think that gives me an advantage sometimes. I see things in a different way than hearing designers do,” says Wiegand. She gives the example of making lighting adjustments during a production: most hearing designers will wait for an actor to speak a line to cue the change. “I always cue things that pull a team together—and spark creative ideas.”

She says it was exhausting—and emotional. “Any technical theater artist relies on a headset, and that’s a little bit more,” capturing the nuance of the Deaf performers’ work as equally as that of their colleagues treading the main boards below. It’s an episode that helps illuminate Wiegand’s career in theater: pushing boundaries, trying creative new ways to light shows, and fighting to improve arts access for the Deaf community.

Wiegand: “Be stubborn. Be stubborn for what you’re passionate about—and what you want to do—and find a way.”

American Sign Language interpretation provided by Cara Schwartz with support from BU Disability & Access Services.
1950s
Leslie Grün (’56, FAL ’59) received a plaque from Marquis Who’s Who for her award-winning paintings. She is represented by several galleries around the country and works in her studio in Needham, Mass.

1960s
Susan Surman (’69) wrote the short play Michael, Monsoon Day, which had two performances in June 2021, at the Stained Glass Playhouse in Winston-Salem, N.C., as part of the “10-Minute Windows,” a virtual short play festival in partnership with Winston-Salem Writers. Festival viewers selected Michael, Monsoon Day for the festival’s best play, best director, and best actor awards. The play can be viewed on Stained Glass Playhouse’s Facebook and YouTube channels. Surman invites fellow alumni to contact her at susansurman@yahoo.com.

Cynthia Maurice (’63, ’65) showed her work in the solo exhibition Closets: New Drawings and Prints at Galatea Fine Art in Boston in October 2021. The prints were influenced by the 1600s writing genre, which involved clipping words from other works.

Mike Moran (’65) has worked as a jazz pianist, performing in jazz clubs in the New York area, Atlantic City, and Las Vegas. Moran has often accompanied singers, including his wife, the painter, actor, and playwright Kitt Moran. They have published an album, Kitt Moran Sings the Mike Moran Songbook, which includes an instrumental cut called “I’ll Remember Emmett,” a tribute to pianist Emmettcompare.

1970s
Alaina Warren Zachary (’78) wrote the comedy sitcom Crankevill Village, K.M., which is finding success on the festival circuit and has won multiple awards.

Karen Canier (BUT ’71, OFA ’70) juried the sculpture exhibit Positivity, which was on view at the Newburyport Art Gallery in May 2021. A sculptor herself, Canier founded the Sanctuary Arts School and Sculpture Center in Eliot, Maine.

Susan Collyer (’78) is an actress turned director/producer. She recently created the video The Meaning of Memorial Day: Stories of Sacrifice, in which Rhode Island veterans share their stories. The video screened at the Barrington Public Library and Bay Spring Community Center in Barrington, R.I., in May 2021.

Burt Marx (’71) is the associate principal clarinet in the Los Angeles Philharmonic.

Joe Joyce (’75) was named the new musical director at Baldwin High School in Baldwin, NY. The first show he produced in this new role was Once Upon a Mattress, which he recently retired from her faculty position in the art and graphic design department at Lasell University and was awarded emeritus status. While at Lasell, Lemasie helped organize the Vietnam Shoulder to Shoulder Experience for students, taking students to Vietnam during their winter break to develop an understanding of Vietnamese arts and culture.

1980s
Jason Alexander (’81, Hon ’95) will star in a new scripted podcast, Bedtime Stories of the Ziggлезa Dee, inspired by the memoir of Melyn Haber, who owned the infamous Screamers Models and Ingleside Inn in Palm Springs, Calif. Alexander will play Haber. He also starred in Tides in 2021 Super Bowl commercial.

LESLEY COHEN (’74) showed her work in (IN)Between at the Bromfield Gallery in Boston, Mass., in May 2021. The exhibit showcased abstract drawings that explore “the ambiguity of transitional space.” Cohen says the drawings are also metaphors for the “inmeanwhile-times” in the middle of the pandemic. “Each piece is a network of seemingly disconnected, disparate, but inseparable relationships all held in a complex, delicate balance.” Pictured here: Fluctuation (2020) Charcoal and pastel, 28 x 35 in.

Margo (Fisher) Lemieux (’81) had "times" in the middle of the pandemic. "Each piece is a network of seemingly disconnected, disparate, but inseparable relationships all held in a complex, delicate balance." Pictured here: Fluctuation (2020) Charcoal and pastel, 28 x 35 in.

Case Closed: The Dorian Corey exhibit featured work by Nancy Schelfiel, GAS ’65, SSW ’72 and Sachiko Akifuma (’71) in the exhibit Essential Work/Essential Workers, which celebrated the creative human spirit during the pandemic.

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Lorianneshashum (’77) had a solo exhibit, Holding On, at Dartmouth College in Hanover, N.H., where she was artist in residence from September through November 2021.

Sara Nealy (’75) is the director of the Kahilu Theatre and has two art galleries and an art education program. In spring 2021, the gallery also featured work by Nancy Schelfiel, GAS ’65, SSW ’72 and Sachiko Akifuma (’71) in the exhibit Essential Work/Essential Workers, which celebrated the creative human spirit during the pandemic.

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Laurence C. Schwartz (’83) directed the world premiere of the comedy-murder-mystery play Case Closed: The Dorian Corey Story, which closed its six-week run at the Gene Frankel Theatre in Manhattan in October 2021. The play centers on the discovery of a mumified corpse in drag performer and fashion designer Dorian Corey’s closet shortly after her death in 1933.

Michael Chiklis (’85) appears in the upcoming Netflix film Don’t Look Up, which stars Leonardo DiCaprio and Jennifer Lawrence, and was also set to star alongside Natalie Portman in the film. It will open on Thanksgiving, which will also see the production of 2022. Laurence G. Schwartz (’93) directed the world premiere of the comedy-murder-mystery play Case Closed: The Dorian Corey Story, which closed its six-week run at the Gene Frankel Theatre in Manhattan in October 2021. The play centers on the discovery of a mumified corpse in drag performer and fashion designer Dorian Corey’s closet shortly after her death in 1933.

Gretchen Seifert (BUT ’81, OFA ’74) showed her work in a solo exhibition, Gretchen Seifert: In Abstraction, at the Canal Street Art Gallery in Bellows Falls, VT, in spring 2021. Seifert’s artwork is influenced by her background in classical clay. Sonya White (HUT ’82, ’84, OFA ’88, ’90, ’10) co-directed Serkelia: Songs Summer Institute. A Virtual Conference for Music Educators and Administrators, Pre-K-College, in July 2021. The 2021 institute followed the theme of Scott Joplin’s grand opus Treemonisha, and offered three days of programming to music teachers, arts administrators, college music education faculty, music education majors, and homeschooling and other interested parents, as well as high school students interested in careers in music education.
Lisa-Marie Mazzucco

her tenth Earphones Award from Simon & Schuster in the audiobook for The Trial and voice actor. In March 2021, award-winning audiobook narrator is an Elliot Norton Award for Outstanding Performance and was a featured performer in the Boston Landmarks Orchestra, member and featured soloist with Boston Conservatory at Berklee, a University Gospel Choir, which also is the director of choral music at the Dana Hall School and the director of the Boston Symphony Orchestra (BSCO). Previously COO of the Los Angeles Philharmonic, Samui is the first woman to lead the BSO.

Anthony J. Green (‘04) founded the concert and educational series Castle of Our Skins, which is dedicated to celebrating Black artistry through music. It also invites exploration into Black heritages and cultures, spotlighting uncelebrated and featured figures of past and present. CFA’s School of Music welcomed Castle of Our Skins for Black Love, a three-day residency in April 2021.

Yevgeny Kutik (BUTI’00, CFA’07), a violinist, shared a five-installment concert docuseries, Young Home: Music from the Suitcase in Concert, which was filmed at the Shalin Liu Performance Center in Rockport, Mass., on his YouTube and Facebook channels in February and March 2021. The 30-minute to 40-minute episodes featured music performances, including works from his 2020 album Music from the Suitcase, as well as Kutik’s personal narrative storytelling. Kutik also made his solo debut with the Boston Civic Orchestra, performing Beethoven’s Violin Concerto in April 2021.

Laura Parrish (‘07) collaborated on the event Moby’s at the Melville in April and August 2021 in New Bedford, Mass. For the event, Parrish, who operates The WhalersWhale, curated the onetime home of Herman Melville’s sister, as an Airbnb, featured paintings. Moby’s at The Melville in June 2021.

Laura Parrish (‘07) designed the exhibit Through Moby Dick, paintings. See these projects and more at sialsalettaknight.com.

Lisa Yanevskaya (‘10), Taichi Katanoda (BUTI’18, CFA’20), Nathaniel Ethifimou (‘20), and Lina Gonzalez-Granados (‘20) were four of the 12 recipients of the 2020 Career Assistance Awards from the Sibelius Foundation U.S.

Geninne Lecloir (‘10), an assistant professor of conducting at Berklee College of Music, was announced as one of four guest conductors for the 2021–2022 season of the Oklahoma Symphony in Oklahoma City, Canada.

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the Omaha Symphony. The show highlighted the rich contributions of Black artists to the Western classical canon and aired for 13 weeks on Classical 90.7 KVNO in winter and spring 2021.

Wenhao Zhang ('19) played five pieces on her yangqin, an 18th-century Chinese stringed instrument, presented a brief historical background on the instrument’s origin, and discussed its continued usage through the present day in a virtual performance in spring 2021.


Viviana Vargas ('18) created the podcast Building Our Own Tables with Boston’s Headlight Theatre Company. The podcast conveys lessons from EEDC founders of various organizations and related to the theater industry.

Isaac Kim ('17,'19) made his debut on the bass with the Korea National Opera in a concert titled Carnegie Hall’s Weill Recital Hall Professional Musicians category of the American Protégé International Piano and Strings Competition 2021.

Elizabeth Flood ('19) won first place in the college students and professional musicians category of the American Protege International Piano and Strings Competition 2021 in New York, N.Y. She will have the opportunity to perform at Carnegie Hall’s Weill Recital Hall in 2022.

Joyce Ching-Helen Huang ('19,'24) won first place in the composition, presented at the Jocunda Festival on June 25, 2021. She starred alongside current CFA student Valyn Turner ('23), also pictured. The play, which tells the story of a granddaughter and grandmother learning how to deal with loss, was a collaboration between Wheelock Family Theatre and Boston University School of Theatre.

VIOLINIST SARAH ATWOOD had a feeling big changes were in store for her. It was spring 2020, and concert halls around the United States were shuttering. She realized she had to find a way to get creative at home.

“I had this premonition that my profession was not going to be the same. To keep that panic at bay, I tried to stay busy and keep practicing, which was all I could do to support my career as everything shut down,” says Atwood, also a first violinist for the Rhode Island Philharmonic Orchestra.

Atwood started playing the violin at four years old. “I grew up with two science-minded parents, so I knew that that was what I wanted to do in my life. I always wanted to be a musician, even in the principal seats that I hold. I can never have a career like that.”

Now, Atwood is looking forward to easing back into live music performances, but that doesn’t mean the end of her at-home projects. Her most recent YouTube series is an exploration of the progression of old to new in Italian solo violin music as she plays 18th-century violinist Pietro Locatelli’s 25 Caprices, which may have influenced Paganini’s work, and modern-day composer Salvatore Sciarrino’s 4 Caprices.

“I would never have imagined doing anything like this if the pandemic hadn’t stopped me in my performances. Even as I’m starting to gradually go back to work, I still plan on carving out practice time to keep this project alive.”

By Taylor Mendoza

PLAYING PAGANINI

Alyssa Primeau ('20,'22) is a flute fellow with the Civic Orchestras of Chicago for the 2021–22 season. She discussed the important role music plays in young children’s intellectual and kinesthetic development and provided applicable ways that music can help children process information, develop coordination, and build brain power.

Anna Harris ('20), a violinist, performed in Boston Public Library’s Concerts in the Courtyard series on June 25, 2021. Playing through early 19th-century Italian musician Niccolò Paganini’s 24 Caprices for Solo Violin, uploading the videos to YouTube, Paganini’s Caprices—each a short burst of technically complex music—presented a challenge for Atwood, testing how far she could push her skill. “They encompass basically every aspect of Violin playing you could imagine. You can play those your whole life and still discover new things in them, no matter what skill level you’re playing at,” says Atwood, also a first violinist for the Rhode Island Philharmonic Orchestra.

Atwood started playing the violin at four years old. “I grew up with two science-minded parents, so I knew that that was what I wanted to do in my life.”

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2020s

Marie Graham ('20) gave a talk titled “Why Your Young Child Needs Music” at the Forsyth County Public Library–Cumming Library in Cumming, Ga., on March 20, 2021. She discussed the important role music plays in young children’s intellectual and kinesthetic development and provided applicable ways that music can help children process information, develop coordination, and build brain power.

Darryl Singleton ('20) joined Washington State University School of Music as part of the chamber-hire program “Racial and Social Inequity in the Americas,” which aims to bring more faculty of color across all colleges and departments within WSU. Singleton is teaching the course Black Music in America, Music & Social Justice, and Jazz Drum.

Emily Trantanella ('20) and Mishak Rosegrant ('20) created a biweekly arts newsletter, Begin. Subscribe to it at beginnewsletter.substack.com.

Mosiah Tucker ('20) and Bridget Bailey ('20) were featured in the Boston Globe as two of five art school grads to watch. Tucker was also named the summer 2021 artist in residence at Gallery 263 in Cambridge, Mass. Playing through early 19th-century Italian musician Niccolò Paganini’s 24 Caprices for Solo Violin, uploading the videos to YouTube, Paganini’s Caprices—each a short burst of technically complex music—presented a challenge for Atwood, testing how far she could push her skill. “They encompass basically every aspect of Violin playing you could imagine. You can play those your whole life and still discover new things in them, no matter what skill level you’re playing at,” says Atwood, also a first violinist for the Rhode Island Philharmonic Orchestra.

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